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View, Jan. 13

No. 38

Sale Jan. 23

Exhibition and Sale of PAINTINGS of the late **OTTO H. BACHER**

American Artist, friend of Whistler
With a few additional Paintings
from Private Collections

To be sold at Auction
Tuesday Evening, January 23, 1917

At 8:30 o'clock

On Exhibition Saturday, January 13, 9:30 to 6
and on Monday Evening, January 22,
before the sale, 8-10 p. m.

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The **WALPOLE GALLERIES**

No. 10 East 49th Street
New York

CONDITIONS OF SALE

1. All bids to be per lot. They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. Goods bought to be removed at the close of the sale. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. No deliveries will be made during the sale.

5. Terms Cash. If accounts are not paid at the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, these Galleries reserve the right to dispose of the goods without notice to the defaulting buyer and all costs of such re-sale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by competent cataloguers; the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

Material on exhibition three days before the sale.

Priced copies of this catalogue at 50c each.

THE WALPOLE GALLERIES,

Edward Turnbull

Lenore Young Turnbull

No. 10 East 49th Street, New York.

This sale will be conducted for the Walpole Galleries by

MR. DANIEL R. KENNEDY.

Telephone, Murray Hill 6512.

Catalogues on request.



No. 24. Otto H. Bacher. The Madonna, Chioggia.

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EXHIBITION AND SALE of PAINTINGS of the Late OTTO H. BACHER

American Painter and Etcher, Friend of Whistler

With a few additional Paintings
from Private Collections

Mr. Bacher is represented by his landscape, figure, and Venetian paintings in fifty examples. There are also paintings by Robert Blum, Charles Forbes, Carleton Wiggins, Geo. H. McCord, Childe Hassam, C. W. Eaton, George Maynard, Sydney Lawrence, Ernest Lawson, A. B. Durand, James A. Johnson, Edward and Peter Moran, Robert Schelling, C. P. Gruppe, G. B. Pike and Charles Phelan. Hans Petersen is represented by a brilliant Norwegian Fjord and Pio Ricci by a charming Florentine interior.

To be Sold at Auction

TUESDAY EVENING, JANUARY 23, 1917

at 8:30 o'clock

THE WALPOLE GALLERIES

No. 10 East 49th Street

NEW YORK

Telephone, Murray Hill 6512

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Note: Some of Mr. Bacher's paintings not having been signed by him, Mrs. Bacher will be very happy to give a written guaranty to the purchaser that the painting is his work. Application for such guaranty may be made through the Walpole Galleries, No. 10 East 49th Street, New York.

The collection of these fifty paintings is characterized "Exhibition and Sale," as it is practically the first exhibition made of Mr. Bacher's paintings. As Mr. Lefevre has commented in the foreword, Mr. Bacher "*was never interested in exhibiting his work . . . and discriminating collectors bought his pictures before the paint was dry.*"

It is safe to say that no lover of pictures who buys one of these paintings to-day but will congratulate himself in future on the possession of a landscape so sensitively rendered and with the direct simplicity of Nature, whether clouded with snow, brilliant with Autumn coloring or soft with the promise of Spring.

THE WALPOLE GALLERIES.

OTTO H. BACHER

Otto H. Bacher, painter and etcher, was born in Cleveland, Ohio, in 1856. He died in Bronxville, N. Y., in 1909. He began his art career in Cleveland at sixteen, leaving in 1878 for Europe. He studied in Munich with Duveneck, in Paris in the Julian School and with Lefebvre, Boulanger and Carolus-Duran. He was an A. N. A., and a member of the Society of Painter-Etchers of England.

A great injustice is done to Otto H. Bacher by whoever regards his etchings as his most characteristic work. That he was one of the great etchers of the Nineteenth Century is one of the common-places of the world of art; yet Bacher was essentially a painter. He expressed himself more intimately, more interestingly, indeed more completely in his paintings. To an extraordinary mastery of the technique of his art he joined a love of truth and an intolerance of affectation that made him one of the most individualistic of painters as he was one of the most interesting of men. He did not seek to find new genres, but he ventured into new fields constantly and always he produced something worth while, something that no one else could have achieved. Painters are to-day applauded for doing what Bacher did—and did far better—twenty years ago. He was never interested in exhibiting his work. Had he been less of an artist and more of a business man his fame to-day would be as great as a painter as it is as an etcher. In a way it was a mistake that discriminating collectors bought his pictures before the paint was dry for it kept the public from knowing the work of Bacher as well as it deserved. His paintings are found in the collections of intelligent picture lovers like the late John Hay, Alfred Corning Clark and many of his friends, but it is a safe prediction that even as his etchings are daily more prized the world over, so will his fame as a painter grow and his pictures become more valuable, like those of his friend Twachtman, for it takes not only time but death for a great painter to gain honor in his own country.

EDWIN LEFEVRE.

New York, January, 1917.



No. 22. Otto H. Bacher. Gateway in Venice.

EXHIBITION AND SALE OF PAINTINGS

OF THE LATE

OTTO H. BACHER

American Painter and Etcher, friend of Whistler

With a few additional Paintings from
Private Collections

SALE ON TUESDAY EVENING, JANUARY 23, AT 8:30 O'CLOCK

OTTO H. BACHER. 1856-1909.

Contemporary American Painter and Etcher.

1. ROCK AND WILD ASTERS. Canvas, 14½ x 18 inches.

A wild corner on the edge of a marsh, thickly covered with blue asters; a few yellow blossoms are seen also.

2. HER FIRST COMMUNION. Canvas, signed, 1898. 20 x 15 inches.

A girl of ten having her veil arranged by her mother, and a Sister of Mercy.

3. HILLSIDE STUDY, unfinished. Canvas, 16 x 25½ inches.

4. AFTERNOON GLOW. Canvas, 23 x 29 inches.

A painting of a very happy blue tone; cottage seen through the trees.

5. SILVER POPLARS. Canvas, 31 x 20 inches.

A charming painting of the "ghostly ladies of the woods" in full leaf under sunlight.

6. RETURNING FISHING BOATS, VENICE. Canvas, 14 x 27 inches.

OTTO H. BACHER,

American Painter and Etcher.

7. SNOWY WOODS EARLY MORNING. Canvas, signed, 1907. 21 x 18 inches.

A hillside in the snow.

8. AUTUMN MISTS IN THE WOODS. Canvas, 18 x 21 inches.

9. THE ISELIN GARDENS, WESTCHESTER COUNTY. Canvas signed "Otto," 18 x 21 inches. Summer.

CHARLES FORBES.

10. THE SHADOW LADY. Canvas, 34 x 29 inches.

A Venetian woman, in profile at half length, the outline of her figure barely seen against a dark background. Slight damage in the background. Painted in Venice.

OTTO H. BACHER.

Contemporary American Painter and Etcher.

11. SNOW AND DIM SUNSHINE IN THE WOODS. Canvas, signed, 1906. 29½ x 19 inches.

12. PINE TREES AND AUTUMN MAPLES. Canvas, 21 x 18 inches.
The masses of autumn coloring brilliant in the sun-lit woods.

13. BRONXVILLE WOODS. Canvas, 18 x 21 inches.

An open glade leading to the deep woods. Summer.

14. INTERIOR OF FIFTH AVENUE BANK, NEW YORK. Canvas. Signed, 1890. 18 x 21 inches.

A carefully finished painting, with two ladies seated at a desk, the figures showing a Stevens-like quality.

15. ALAMUCHE MOUNTAINS, SUSSEX COUNTY. Canvas, signed, 1903. 18 x 21 inches.

Landscape with meadow flowers in the foreground stretching to distant purple hills.

OTTO H. BACHER.

American Painter and Etcher.

16. EVENING GLORY. Canvas, 21 x 18 inches.

The brilliant coloring of the falling leaves accentuated by the low sunlight.

17. DELAWARE WATER GAP. Canvas, 18 x 21 inches.

A view of the hill-top looking over the Valley to the distant mountains.

18. CLEAR THE WAY! Canvas, signed, dated 1905. 30 x 20 inches.

Down a street in lower New York plunges a fire-engine drawn by three horses in full gallop; in the left foreground a blue-coated policeman clears the way. Winter.

19. WOODED LANDSCAPE, WESTCHESTER COUNTY, New York. Canvas, signed, 21 x 18 inches.

Late Fall; sunlight breaking through the trees, over the snow.

20. CALIFORNIA ROAD. Canvas, 23 x 29 inches.

A summer landscape; to the left four large trees carry the eye to distant woods beyond.

21. BIRCH TREES AND AUTUMN MAPLES. Canvas, signed. 29 x 36 inches.

The vivid yellow and orange coloring of the maples seen as through a veil of the bare twigs of the birch; masses of white clouds float across the blue sky.

22. GATEWAY IN VENICE. Canvas, 31 x 21 inches.

A woman standing at a heavily grilled arched doorway looking down a narrow canal in Venice. The locale is reminiscent of Whistler's etching in the "Venice Set".

(See Illustration.)

OTTO H. BACHER.

American Painter and Etcher.

23. CALLA MANZONI, CHIOGGIA. Canvas, 23 x 33 inches.

AN IMPORTANT ITALIAN PAINTING. Outside a rude Monastery are seen women scrubbing copper pots, washing and preparing to bake. Painted in Chioggia and with early Bacher label on the reverse. This subject was etched by Mr. Bacher as well.

24. THE MADONNA, CHIOGGIA. Canvas, signed and dated Chioggia, 1882. 29 x 23 inches.

Entrance to the Cathedral; the wall surmounted with the Lion of St. Mark and other figures. The central figure being a large Madonna and Child under a bronze canopy before which two peasants kneel. The Madonna is seen against the orange and apricot colored sails of the Venetian Fishing Boats in the Harbor, slight repair in lower foreground.

(See Frontispiece.)

25. JULY. Canvas, signed, 1893. 35 x 22 inches.

Nude figure of a woman seated in full sunlight, in the woods. Painted entirely in the air and rich with atmospheric quality. Painted at Easthampton, L. I., and twenty years earlier than the now popular treatment of sunlight and flesh (see Nos. 35 and 44).

ROBERT BLUM.

Born in 1857, a self-taught artist who received medals both in this country and abroad, and whose Venetian paintings are much liked.

26. ENTRANCE TO THE GRAND CANAL, VENICE. Canvas, signed. 17 x 34 inches.

Gondolas with pleasure parties on the blue waters, the white line of the city on the horizon; a fishing boat with orange sails adds the contrasting touch of color.

(See Illustration.)



No. 26. Robert Blum. The Grand Canal, Venice.

OTTO H. BACHER.

American Painter and Etcher.

27. THE FIRST SNOW. Canvas, 18 x 21 inches.

A group of larches and cedars caught in the first light snow fall, seen against a country house. Westchester county.

28. DESDEMONA'S PALACE, GRAND CANAL. Canvas, signed, 33 x 16 inches.

A fine representation of one of the most noted places in Venice. Whistler etched the Palace, while Bacher, his friend, painted it. The panel-like shape of the canvas lends itself to the Renaissance architecture of the Palace, in the warm Italian coloring.

29. DOGWOOD AND CEDAR. Canvas. 34 x 20 inches.

Masses of dogwood blossoms seen against a dark Cedar, and budding Oaks.

30. CHAMBERS WOODS FROM MY WINDOW. Winter. Canvas, signed, 16 x 25½ inches.

A much admired canvas and a painting always liked by Mr. Bacher.

31. INTERIOR, ST. MARK'S, VENICE. Canvas, signed, 188—. 25½ x 15½ inches.

Painted in Venice. The original painting from which Mr. Bacher made his well-known etching, also the city where he, with Frank Duveneck, Robert Blum and others met Whistler and they all used the old press on which it is said Canaletto's proofs were pulled.

32. INTERIOR, ST. MARK'S, VENICE. Signed. 29 x 19 inches.

A PROOF OF THE FIRST STATE of Bacher's etching of the Cathedral, colored by him. While in the following lot he has treated it to show the interior in full sunlight, the present treatment gives the Cathedral as evening approaches and the shadows deepen.

Signed by Mr. Bacher as the first state.

OTTO H. BACHER.

American Painter and Etcher.

33. INTERIOR, ST. MARK'S, VENICE. 29 x 19 inches.
A proof of Bacher's etching of the Cathedral, mounted on canvas and painted over by himself, showing the rich coloring of the interior. This etching, the largest and most important one of the artist, is also scarce and in this state, as colored by Mr. Bacher, it is rendered most desirable.
34. WINTER LANDSCAPE. Canvas, signed, 1907. 23 x 29 inches.
A village, clouded with snow.
35. AUGUST. NUDE GIRL SEATED IN THE FOREST GATHERING FLOWERS. Canvas, signed, 1903. 21 x 18 inches.
Painted entirely in the air and a charming example of sunlight and flesh. Painted at Easthampton, L. I.
36. APRIL AND DOGWOOD BLOSSOMS. Canvas, 30 x 20 inches.
37. BRONXVILLE IN SNOWY WEATHER. Canvas, signed, 23 x 29 inches.
38. THE EDGE OF THE WOODS. Canvas, 18 x 26 inches.
A cluster of dogwood trees in blossom and beyond, seen across green sward, are budding trees against a Cedar.
39. DELAWARE WATER-GAP. Canvas, signed, 1906. 18 x 21 inches.
An extensive view across the valley.
40. EARLY SNOW, WESTCHESTER COUNTY. Canvas, 21 x 18 inches.
41. DISTANT HILLS, SUSSEX COUNTY. Canvas, 18 x 21 inches.
A summer landscape, the hills seen in the misty distance.
42. ABBAZIA SAN GREGORIO. Canvas, 18 x 26 inches.
A scene of one of the most frequented places in Venice, with a Gondola resting lightly on the Lagoon near the landing.

OTTO H. BACHER.

American Painter and Etcher.

43. FEBRUARY HAZE. THE LAST OF THE SNOW. Canvas, signed, 1907. 23 x 29 inches.

A country road with a house or two seen through the haze.

44. NUDE GIRL ON THE SHORE. Canvas, 16 x 25 inches.

Leaning on both hands she looks over the sand to the Ocean, low clusters of shrubs in the background. A study made entirely in the sunlight, at Easthampton, L. I.

45. PORTRAIT OF A LADY. Canvas, signed, 1891. 35 x 22 inches.

A lady in a light summer dress seated in a chair out of doors, leaning forward holding a tennis racquet. A portrait much liked by all the artists in the Bacher circle.

46. ELLAS HOTEL, CROSS ROADS, BUCKEYE STATE. Canvas, signed, 1885. 31 x 43 inches.

An interesting country scene in Ohio; to the right under the porch of the hotel three men are seated, while the Judge in linen coat and straw hat leans against the pillar of the verandah and hails the milkman driving by. A path leads past Richfield's store to the Village Church.

47. THE GOOD SAMARITAN. Canvas, 34 x 19 inches.

Design for a Gothic window of stained glass.

48. THREE YOUTHFUL APOLLOS. Canvas, signed, 1902. 35 x 20 inches.

Three nude boys showering themselves with water on a tree-bordered lawn.

49. THE COUNTRY STORE. Canvas, signed, 1892. 26½ x 34 inches.

Interior with four men. A typical country store, four men seated, country scene through the open door. A well executed and interesting painting, the figures very life-like.

50. ITALIAN GARDENS, WESTCHESTER COUNTY. Canvas, 29 x 36 inches.

Box-bordered paths centre at a sun-dial; masses of color and a wistaria trellis at the back lead the eye to dark masses of the foliage of the trees.

OTHER PROPERTIES

PETER MORAN.

Contemporary American Artist, born in 1842, studied with his brothers, Thomas and Edward.

51. WOODED PASTURE AND CATTLE. Canvas, signed, 1878. 14 x 23 inches.

A gentle sweep of meadow-land on which cattle are grazing, with deep woods beyond.

EDWARD MORAN. 1829-1901.

American Painter.

52. MARINE. Canvas, signed. 20 x 16 inches.

A full-rigged ship heeling over in a fresh breeze sweeps past the Light-ship in the afterglow.

A. B. DURAND, N. A. 1796-1886.

American Artist, the following painted while President of the National Academy.

53. VILLAGE IN THE ORANGE MOUNTAINS. Canvas, signed, 1850. $8\frac{1}{2}$ x $11\frac{1}{2}$ inches.

The village street leading to the Church seen against the distant blue hills through the summer haze.

JAMES A. JOHNSON.

American Artist, the teacher of Blakelock

54. THE MILL BROOK. Canvas, $8\frac{1}{2}$ x $12\frac{1}{2}$ inches. Purchased from the artist.

The rushing stream pouring over the rocks is lined on either side with forest trees in warm brown foliage. A fisherman is casting in the mill-pond in the foreground, and beyond the mill at the back are glimpses of the blue sky. The painting might easily be taken for a Blakelock.

WILLIAM E. MARSHALL.

American Artist.

55. LANDSCAPE AT EVENING. Canvas, signed. $10\frac{1}{2}$ x 9 inches. Bought at the Marshall sale in 1909.



No. 59. Carleton Wiggins. Cattle at Pasture.

ERNEST LAWSON, A. N. A. 1873.

American Painter, his "Abandoned Farm" in the National Gallery, "Winter" in the Metropolitan Museum, other examples in the great Galleries of America.

56. **BENEATH THE SHADE.** Canvas, signed. 22 x 17 inches.

A red cottage in a garden, shaded by three gnarled old apple trees. Flowery meadow in the foreground.

ROBERT SCHELLING.

American Artist, influenced by and pupil of Corot.

57. **HEMLOCK TREES BY A MOUNTAIN LAKE.** Canvas, signed. 13 x 19 inches.

Charming summer landscape, the feathery lightness of the drooping hemlock branches reflected in the lake, strongly reminiscent of Corot's treatment.

GEORGE HERBERT McCORD, A. N. A. 1848-1909.

American Painter.

58. **MARINE, MOONLIGHT.** Canvas, signed. 13½ x 11½ inches.

A full-rigged ship entering the Harbor; night and the moon breaking from a great bank of clouds.

CARLETON WIGGINS, N. A. 1848.

American painter, his pictures in Metropolitan Museum, Brooklyn, Chicago, and the Galleries in Washington.

59. **CATTLE AT PASTURE.** Canvas, signed. 12 x 18 inches.

A typical example of this well-known painter. In the foreground a black and white cow lifts her head when interrupted in grazing.

(See Illustration.)

CHILDE HASSAM, N. A. 1859.

American Painter, whose work is exceedingly popular, represented in several examples in all the great galleries of America.

60. **THE BOAT LANDING.** Water color, signed. 13½ x 17 inches.

A lady and her small daughter, both in white dresses, on a wooden landing at a rocky shore; cottage and garden foliage as a background.

CHARLES P. GRUPPE. 1860.

American Artist, who has been decorated both in this country and abroad, and whose pictures are seen in many galleries.

61. PEASANTS RETURNING HOME. Water-color, signed, 10½ x 7 inches.

Dutch landscape, with a woman and child returning through a poplar-lined pathway after a shower.

GEORGE W. MAYNARD, N. A. 1843.

American Artist, his paintings in the Metropolitan Museum, National Gallery, Pennsylvania Academy, etc.

62. NEREID. Water-color, signed, 1891. 13 x 9 inches.

A charming nude, a young woman just breasting the waves, her head on her folded arms, her body faintly seen through blue water and white foam.

CHARLES WARREN EATON, 1857.

American Artist, whose landscapes are much liked and who is represented in many Galleries in the West as well as in the East.

63. THE SHEPHERD'S WARNING. Canvas, mounted on academy board. Signed. 7¼ x 11¼ inches.

"A red sky in the morning
Is the shepherd's warning."

A. C. MURPHY.

Ada Clifford Murphy, wife of J. Francis Murphy.

64. GOING TO THE WELL. Water-color signed. 12 x 8½ inches.

A child leaving the cottage with a bucket.

ADDISON T. MILLAR.

Contemporary American artist, known as an etcher as well.

65. SPRING EVENING. Water-color, signed. 6 x 11 inches.

66. STORMY SUNSET AT SEA. Academy board. 11 x 7½ inches.

C. BROWNING.

English Artist.

67. GEORGE WASHINGTON. Canvas, signed. 23 x 18 inches.

Washington is seen at bust length in ruffled shirt and stock. The portrait is after the Stuart type and was purchased in England.

SYDNEY LAWRENCE.

Contemporary American Artist, Member Royal Society of British Artists, Salmagundi Club, etc.

68. FLOOD TIDE DOWN THE HUDSON. Academy board, signed.
6 $\frac{1}{2}$ x 10 $\frac{1}{2}$ inches.

Sailing barges between Governor's Island and New York City.

CHARLES WARREN EATON.

69. WINTER TWILIGHT. Water-color, signed, 1890. 10 x 18 inches.

G. B. PIKE.

70. RUE ST. JACQUES, PARIS. Water-color, signed. 13 x 20 inches.

A decorative water-color showing Paris on a rainy summer morning.

GUSTAVE VERBEEK.

Contemporary artist of Flemish Descent.

71. A SPANISH DANCER. Oil and water-color. Signed. 10 x 6 inches.

In an attitude of the dance with a tambourine; a charming pose. She wears grey and white with cherry-colored stockings, ribbon and flower.

GRANVILLE PERKINS.

Contemporary American Artist.

72. NEW YORK BAY AND GOVERNOR'S ISLAND. Canvas, signed. 12 $\frac{1}{2}$ x 18 $\frac{1}{2}$ inches.

The entrance to the East River, showing the Fort on Governor's Island, which is a conspicuous feature; and the southern point of New York.

G. V. POOL.

Contemporary American Artist.

73. A POND AT EVENING. Canvas, signed. 14 $\frac{1}{2}$ x 21 $\frac{1}{2}$ inches.

The rosy light from the afterglow beyond the woods reflected in the still water of the pond.

CHARLES PHELAN.

Contemporary American Artist, born in 1840.

74. AUTUMN LANDSCAPE AND GRAZING SHEEP. Canvas, signed. 14 x 21 inches.

A rocky pasture; clusters of sumach and oaks in browns and yellows seen against rising ground and masses of floating clouds.

PAUL REMBRANDT VAN RHYN.

75. RED CHALK DRAWING OF A RABBI, full length. Signed. 19 x 13 inches.

At the bottom is written "Paul Rembrandt van Rhy, 1639."
A collector's stamp in the lower left corner. In good condition.

WALTER GREAVES.
Contemporary English Artist.

76. PORTRAIT OF JAMES McNEILL WHISTLER. Canvas, signed.
31 x 25 inches.

A characteristic portrait by Whistler's pupil, who it has been asserted, did the preliminary work and blocked out many of the former's important canvases.

UNSIGNED PAINTING.

77. HOUSE IN THE FOREST. Canvas, 7 x 11½ inches.
An unsigned painting suggestive of a French artist.

C. HEUENBERG.
Contemporary German Artist.

78. FOREST GLADE WITH CATTLE AND HERDSMAN. Canvas, signed, 1887. 20½ x 27¼ inches.

Beautifully painted woodland scene; the sunlight striking through the glade in the forest. In the foreground, a pond with flowers in which cattle are drinking, near three great beech-trees, under one of which the herdsman sits and smokes.

ALFRED DU MAURER.

79. SPANISH SIXTEENTH CENTURY CAVALIER. Seen at bust length. Painted on academy board, signed, oval. 10 x 8 inches.

T. MONTIGNY.
French Artist, who settled in New York.

80. THE UPPER HUDSON. Canvas, signed, 1891. 9¼ x 12¼ inches.
Landscape showing the Hudson and the hills beyond.

PIO RICCI.
Modern Florentine Painter.

81. THE LOVE LETTER. Canvas, signed. 17½ x 12 inches.
Florentine interior with richly carved furnishings. A young girl in rose-colored brocade attempting to hide a love-letter from her Duenna.

HANS PETERSEN.
Contemporary Norwegian artist.

82. A NORWEGIAN FJORD. Canvas, signed, 13 x 16 inches.
Brilliant coloring of the Thaulow school.

H. MILLER.
Contemporary artist of the Munich School

83. LAKE IN THE MOUNTAINS OF THE TYROL. Canvas, signed, 1892. 11¼ x 15½ inches.

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